

"PIC"

HOLLYWOOD · SPORT · BROADWAY

FEBRUARY
1938



10¢

DOROTHY
LAMOUR

The Life of JOHN L. SULLIVAN

YOU ASKED FOR IT



Sirs:
I would like to have you print a picture of Dorothy Lamour in
a scene from one of her recent pictures in your next issue.
Shreveport, La. **ANDREW CLARK**

Above is a picture of Miss Lamour as she appeared in
the Paramount production, "Her Jungle Love." For
a natural color photo of the star, see front cover.
EDITOR

I would like very much to see a picture of Marion Stausnick, better known in burlesque as Kiki Roberts.
Litchfield, Mass. **M. SMITH**



The picture below was taken at Atlantic City in May,
1932. In December, 1931, her friend "Legs" Diamond
was murdered in an Albany rooming-house by rival
gangsters. In June, 1936, Kiki married a Mr. Savorese
and in the spring of 1937 she was strip-teasing at a
Brooklyn theater.
EDITOR



Sirs:
Although Johnny Weismuller is the greatest swimmer the world has yet seen, he is
seldom shown in magazines. Can you show some pictures of him when he was young
and a picture of him in the Olympics?
New York, N. Y.

R. RAY

At Brighton Beach in 1921, the 17 year old prodigy swam 100 yds. in
53 1/5 secs. (left). In the 1924 Olympics, Johnny was first in the 400 meter
finals (center). Johnny is now working in moving pictures. The three pic-
tures above show his gradual development from a rather scrawny kid
into a perfect physical specimen.
EDITOR

"PIC" *now on sale every other Tuesday!*
GET YOUR NEXT COPY FEBRUARY 8th!

PIX

TOPS FOR THE MONTH



THE BEST PICTURE TO REACH THE EDITOR'S DESK DURING THE MONTH SHOWS MAX BAER, PROUD PAPA OF AN EIGHT POUND BABY, ACTING AS NURSEMAID TO HIS SON AND HEIR

VOL. II

"PIC" FEBRUARY 8th, 1938

NO. 2

Single Copies 10c

26 issues \$2.50

EDITOR: Charles Payne

PHOTOGRAPHERS: Sam Andre, Roland Harvey

ASSOCIATES: Robert W. Blinn, B. Ferrell Ellington, Ira Mendleson, Jr., Betty Shelly

CIRCULATION: Carlisle Norwood, IV.

Published every other Tuesday by Pixiz, Inc., 79 Seventh Avenue, New York, N. Y. Charles Payne, President; Louis P. Blum, Vice President; Matthew B. Whelan, Secretary. Copyright, 1937, by Pixiz, Inc., New York. Copyright, 1937, by Pixiz, Inc. Great Britain Entered as Second-Class Matter May 17, 1937, at the Post Office at New York, N. Y., under Act of Congress of March 3, 1879. Subscriptions in Cuba, Denmark, Holland, Spain, Central and South American countries, except the Bahamas and British Honduras, \$2.50 a year (26 issues). To all other Foreign Countries, including The Bahamas and British Honduras, \$2.50 per year. We do not accept responsibility for the return of unsolicited photographs. To facilitate handling, a self-addressed envelope with the requisite postage should be enclosed.

OPPORTUNITY KNOCKS



"Shall we go in here?" Rosemary Mackey and her boy friend outside the Stork Club, one of New York's ultra swankeries.

Hollywood talent scouts are everywhere, always looking for new talent and new faces. From all walks of life are taken types which seem promising to movie moguls. You never know when the way you walk, talk, or smoke may catch a scout's eye and lead to a Hollywood contract.

Knowing that screen tests were made every Sunday night of guests at the Stork Club in New York, the "PIC" photographer waited outside until a likely-looking couple came along.



As they enter the tiny lobby through which have passed many celebrities of society and the theatre, they see the announcement of something new in nightclub entertainment.



"HERE'S LOOKING AT YOU."



DICK SEEMS FULL OF PEP BUT ROSEMARY IS PENSIVE AS THEY DANCE TO THE MUSIC OF BOBBY PARKS.

"WHAT! YOU WANT US TO HAVE A SCREEN TEST? SURELY, WE'D BE GLAD TO."
 FOR FOCUSING, THE DISTANCE FROM THE CAMERA TO THE SUBJECT IS MEASURED.



EACH TEST IS NUMBERED ON THE RUN OF FILM.



THE TWO ARE READY TO BE TESTED. THE DIRECTOR (IN THE CENTER, WITH A FLOWER IN HIS LAPEL) IS JOHNNY WALKER, A STAR OF THE SILENT FILMS.



THIS IS WHAT THE CAMERA FILMED. WHAT DO YOU THINK? IS ROSEMARY ANOTHER JEAN MUIR IS HER ESCORT A POTENTIAL WARREN HULL?



EACH SUNDAY NIGHT THE TESTS MADE THE PREVIOUS WEEK ARE RUN OFF. TO THE RIGHT OF THE PROJECTOR IS GLORIA BAKER, ONE OF THE WORLD'S RICHEST GIRLS.



ROSEMARY PASSED! THE FOLLOWING WEEK FINDS HER AT THE NEW YORK STUDIO FOR ANOTHER TEST. FIRST SHE IS PHOTOGRAPHED FROM EVERY ANGLE.



Rosemary has been in amateur theatricals and knows the mysteries of makeup. This day may change her whole future.

The cameraman (below) looks through a colored glass at the makeup to detect any flaws which will show on the film.



Into the microphone goes Rosemary's voice as the camera grinds. If this test is successful—California, here I came!

YOU FIGURE IT OUT

The old parlor game of charades has again become popular with the fashionable set in New York and with the stars in Hollywood. It has been renamed "The Game" but has not changed in its original

idea—the pantomime enacting of well-known expressions. Here the Hollywood stars illustrate trite phrases you so often hear. You can determine your score by looking at the answers on Page 33.



WHAT ARE THEY DOING NOW?



TY COBB

No one was surprised when Tyrus Raymond Cobb was voted top position in the Baseball Hall of Fame in Cooperstown, N. Y. The sports writers who took part in the poll were almost unanimous in recognizing him as the greatest player of modern times. During the 24 years of his career, his play was consistent and brilliant. The record speaks for itself.

Games	3033	Home Runs	118
At Bat	11429	Runs Batted In	722
Runs	2244	Sacrifice Hits	296
Hits	4149	Stolen Bases	892
Total Bases	5863	Bases On Balls	964
Doubles	724	Strike Outs	358
Triples	397	Percentage	.367

One of the most colorful figures the game has ever produced. Ty began his baseball career in 1904 with the Augusta, Ga., club of the South Atlantic League. After a year with the minors he went to the Detroit Tigers where he stayed for almost 22 seasons.



His wildman tactics on the diamond made the Tigers a drawing card everywhere. Base stealing was his specialty and nothing so delighted the "Georgia Peach" and the fans as a really hot spot between the sacks. Above is seen his famous "fall-away" slide.



Cobb frequently wrote for the papers. After he went to the Philadelphia Athletics in 1927, he had a regular feature in a New York daily. Above Kid Gleason registers amazement at seeing Ty pounding a typewriter instead of the baselines.



During his active career, Ty refused to take up golf for fear it would ruin his batting eye. After his retirement in 1928, however, he became a regular visitor to the fairways. The skill he had developed through long years of "slugging them out of the lat" gave him a distinct advantage. He now plays in the low 80's.



In 1908, Ty married Marion Lombard of Augusta. Eventually the family included five children. In 1931, shortly after the above picture was taken, Mrs. Cobb entered a suit for divorce. Ty was golfing in California at the time but a phone call and a quick trip home patched things up. She withdrew the suit.



Ty's second son, Herschell, took the pigskin road to athletic glory. As a sophomore in high school he stood six feet tall and weighed 195 lbs. The picture above is somewhat confusing but young Cobb played a good game at tackle even if he wasn't allowed to use that bot.



Later the same year, Ty Jr. entered Yale. Unlike his father, young Cobb's favorite game was tennis. At the beginning of the season he was elected captain of the freshman team.



In business, as in everything else, Ty was different from most baseball players. He saved his money and made wise investments. He now has a more than comfortable fortune and lives on his estate near San Francisco. He is still very active, plays golf and rides horseback. Sometimes he smiles and remembers, remembers when . . .



Basketball as it should not be played is well illustrated by two St. John's men. They are committing the obvious faults of tripping and holding against Manhattan players.



Although it lacks the smashing, slashing play which characterizes football and hockey, basketball still has enough body contact to make players lose their tempers and start swinging.

BASKETBALL

Dr. James Naismith who invented basketball in 1891 once said, "Basketball is a game easy to play at, yet hard to play perfectly."



This player has basketball confused with football. His running with the ball will cost his team possession of it.



Substitutes have joined the melee and the referee must act quickly or there will be a riot. As in other collegiate sports, fights are on the level.



THE BRUISES AND PAINFUL FLOOR BURNS WHICH RESULT FROM MIXUPS LIKE THE ABOVE ARE CAUSED BY IMPERFECT PLAY.



These players have gone into the air for a rebound but they jumped too soon and are at their peak before the ball has dropped enough.



The No. 3 City College player waited a split second too long to make his shot and gave the Fordham man time to deflect the ball.

THEIR ? BROUGHT THEM FAME

The old expression, "Her face is her fortune," does not apply to all movie stars. Some have won fame and fortune on the strength of a pretty face alone. But many owe their start on the road toward stardom to other physical characteristics . . . some of which would never be described as pretty. A colossal nose, lovely legs, a mammoth mouth, saucer eyes . . . these have become valuable trademarks, the distinguishing features of the stars who possess them.



EDDIE CANTOR'S EYES ACT FOR HIM.



EVEN JIMMY DURANTE ADMITS "IT'S COLOSSAL."



JEAN HARLOW'S PLATINUM-BLOND HAIR STARTED A NEW CRAZE.



HER MOUTH MADE MARTHA RAYE A "HOWLING" SUCCESS.



ZASU PITTS' HANDS REALLY TALK.



MARLENE DIETRICH'S LEGS WERE FAMOUS LONG BEFORE HER ACTING ABILITY WAS APPRECIATED.



MAE WEST BROUGHT CURVES TO A STREAMLINED AGE.



BILL ROBINSON'S FEET TAPPED THEIR OWNER TO THE TOP OF THE HEAP.



LOOKING ALIKE IS BILLY AND BOBBY MAUCH'S BIG ASSET.



THE PEDALING PEDENS

When twenty full-grown men pedaling madly around a small, wooden track can pull a crowd of 17,000 without benefit of Bank Night or Bingo, somebody is crazy but it isn't the promoter of six day bike races. There is good money in this, the dizziest and daffiest of sports. The circuit includes New York, Milwaukee, Minne-

apolis, Chicago, Buffalo, Toronto and Montreal. Wherever the Canadian team of the Pedens appears, they are gallery gods, favorites of the fans. In nine years of racing, Torch, 230 pounds of bone and muscle, has won 31 races. This is Doug's first year in the game. He looks good.



"Torchy" Peden, giant Canadian and one of the strongest men in the racing game, glues the tires of his bike on Saturday, the day before the race starts.



Mayor La Guardia of New York climbs out of his box to officially open the race. In the center is Harry Mendel, newly appointed czar of the pedal-pushers.



And the dizzy round is on. Torch's brother and team mate, Doug (lower right), faces some dare-devil riding if he wants to go out front. The pack is well-

bunched and jockeying for position. But good riders can squeeze through with only inches to spare. When those inches are lacking—zowie!



Jams and sprints are temporarily over and Doug rests in his bunk while his brother is in the trenches. The Maple Leaf of Canada floats over their station.



Time to relieve Torchy. . . . Doug hikes his britches as he prepares to mount his choriol and shove off.



Doug waits for the pack to pass him before setting out.



AS DOUG COMES ABREAST OF TORCHY, HE TOUCHES HIM AND SO PUTS HIMSELF INTO THE RACE.



LEAVING DOUG TO CARRY ON, TORCHY COMES DOWN OFF THE TRACK.



After sleeping from 5 to 8 A.M., Torchy is roused from dreamland. Al Crossley at left is walking in his sleep.



Half-asleep, he is led to the track where he substitutes for Doug. Doug will sleep from 8 to 11.



These scenes were taken between 5 and 11 in the morning when no spectators are allowed in the Garden. Torchy is reading a letter from home as he pedals along.



For these six hours, riders take it easy. They turn up their handlebars and pedal with one foot.



Gustav Kilian, fastest man in the racing racket, snatches a snack for breakfast.



Emile Diot and Alvaro Georgetti enjoy a social chat while Alf Letourner rests his left leg.



Debaets (right), the Nick Allrock of bike racers, is always clowning.



Three hours from now, these boys will be deadly rivals. Now they take life easy.



DOUG PEDEN GETS A GLASS OF WATER ON THE FLY.



Riders get a rub-down every day to keep their leg-muscles from kinking. Doug's hand is being rubbed with oil to soften up the callouses which come from gripping the handlebars.



DOUG'S TRAINERS GET HIS DINNER FROM THE GARDEN'S KITCHEN.



Doug eats a full course dinner in his bunk. His brother has made a study of diet and declares that an egg has the value of a pound of steak. In the course

of 18 hours Torchey eats 33 eggs and drinks 6 quarts of milk. Their trainer is checking one of the team's eight bikes while Doug eats and Torchey pedals.



Someone has tried to steal a lap and there is a wild jam. As Moretti drives in from the bottom of the track to relieve his partner, Georgetti, the wheels of their bikes lock together and, traveling at 40 miles an hour, they are thrown through the air, dragging Cieszinski at the top of the curve into the mixup. Moretti is in the center and Georgetti at the right.



As the three men roll to the flat of the track, the officials sound a gong five times. No laps are to be gained until the fallen team is ready to ride again.



Moretti, cut, bruised, and with a slight brain-concussion, soon returns to the mad merry-go-round. The following day he is forced to quit.



The steep pitch of the turn is shown by this picture. A workman is patching up part of the track ripped out by the terrific smash-up.



Journey's End! At last the dizzy, daffy whirl is over. The final hour of racing Saturday night is the most important. When it begins the Pedens are in fourth place. With a terrific effort they pull themselves up to third. While the crowd applauds the winners, Doug Peden collapses.



The Pedens congratulate the German team of Kilian and Vopel who won the race. The two teams peddled a total of 5,131 miles in six days. Top-notch teams like Kilian and Vopel and the Pedens split up as much as \$50,000 in a season.



For the first time in six days, the Pedens put on street clothes. After a week's rest, they will start another session of careening around a saucer on a bicycle.



Two bike-riders and two N. Y. Rangers hockey players. . . . L. to R.—Mac Galville, Torchy and Doug, and Lynn Patrick. The four Canadians are leaving the Garden after the race.



JOHN L. SULLIVAN

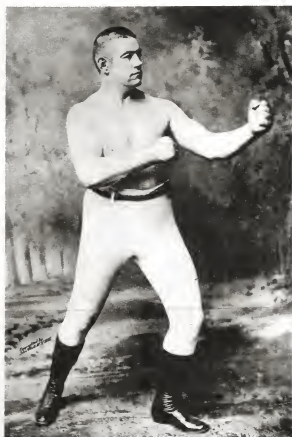
In 1878, prize fighting was not a profession to be proud of. Purses were small and the sport was brutal. The London Prize Ring Rules permitted the use of bare knuckles and the art of wrestling, gouging, and kneeling was favored over the science of self-defense. About this time a twenty year old Boston boy, John Lawrence Sullivan, began to fight professionally. When he quit the game in 1892, he had fought 37 matches, lost one, won the heavyweight championship, and done much to improve the status of prize fighters.



In 1880, Paddy Ryan dethroned Joe Goss as champion. Two years later, Sullivan knocked out Ryan and became title-holder.

Sullivan was 5 foot 10 and 195, not very big for a heavyweight, but he packed a terrific punch.

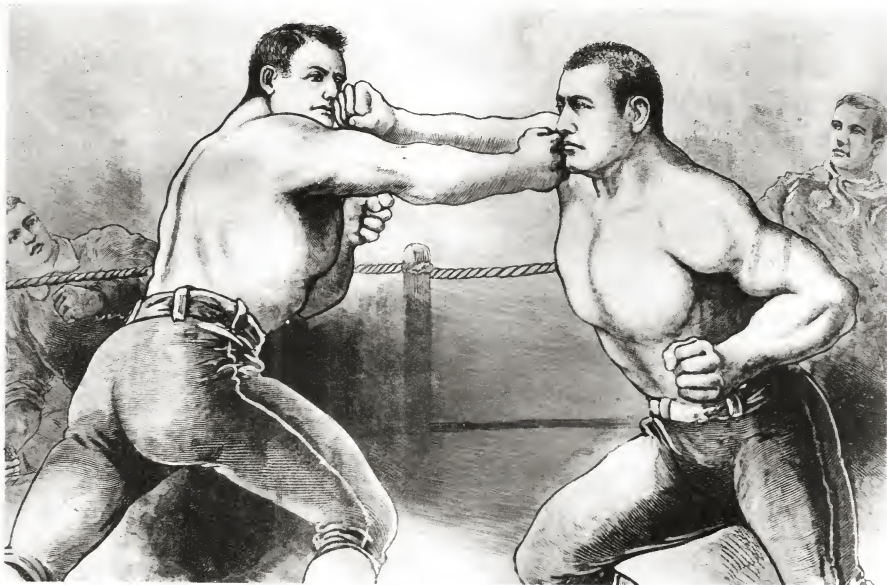
He had supreme confidence in himself and often boasted that he could lick any man in the world.



He had little footwork but often had to hold back so that his punch would not kill his opponent.



YAN, THE BOSTON STRONG BOY

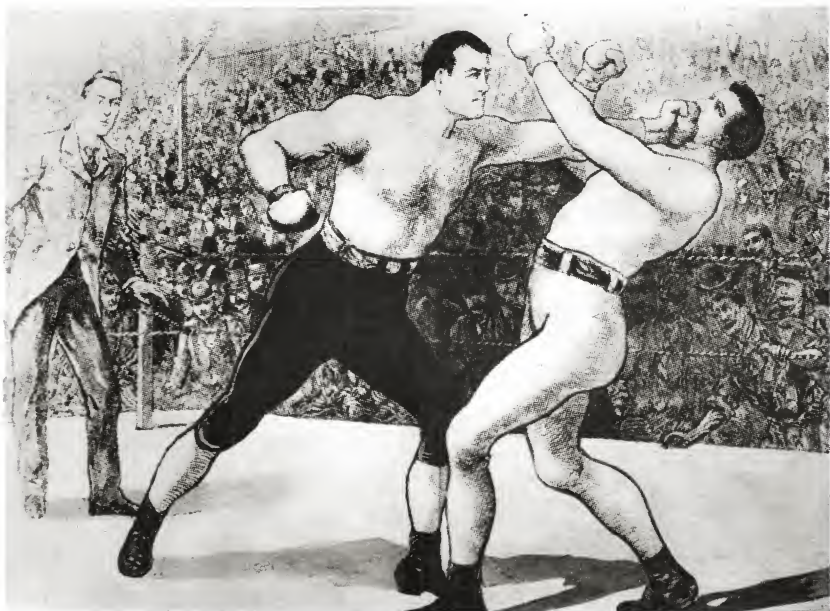


Sullivan signed up with Jake Kilrain for a title go in 1889. The two great fighters went seventy-five rounds to a draw. Such an exhibition of

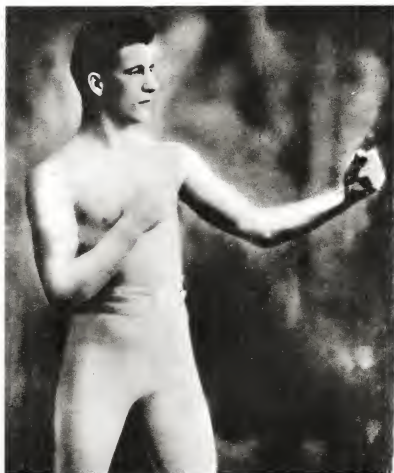
brutality aroused public sentiment and this was the last bare knuckle fight. Marquis of Queensbury Rules were then adopted.



THE CHAMPIONSHIP BELT WAS GIVEN THE BOSTON STRONG BOY BY HOME-TOWN ADMIRERS. EMBLEMATIC OF THE AMERICAN HEAVYWEIGHT CROWN, IT WAS STUDED WITH 397 DIAMONDS.



IN 1892, THE SPEED AND SKILL OF JIM CORBETT WERE MATCHED AGAINST THE BRAWN AND FURY OF THE CHAMPION



Gentleman Jim was one of the cleverest boxers ever to fight and soon wore down the champion. In the twenty-first round Sullivan was knocked out for the first time in his life. He never fought again.



Sullivan went on the stage, playing the hero in mellerdrammers and posing in vaudeville as living statuary with his friend Billy Muldoon. Here is Muldoon in a typical pose as a Greek statue.



A year after he had become champion, Sullivan married a chorus girl. He divorced her in 1908 and married a boyhood sweetheart with whom he is shown.



In spite of his lecturing on temperance, the public remembers him as another ex-champ who opened a saloon. John called it a tearoom.



In 1905, John, one of the century's greatest drinkers and brawlers, signed the pledge and began to lecture on temperance and the evils of drink.



His last years were spent in obscure poverty on his farm at Abington, Mass., where he died in 1918.

PERFECT TIMING

Radio programs must be run on a split-second schedule. In spite of many rehearsals and careful editing of the script, changes sometimes must be made during the actual broadcast in order not to run over or fall short of the allotted time. Because of the necessity of absolute quiet, program directors have evolved the sign language used here by Bourne Ruthrauff, Jr., as he directs "The Shadow" program.



"Get set. One minute to go."



"We're on the air."



A player has left out paragraph two of the script and the dialogue must be slowed down.



Things are going smoothly now and the nervous octars can relax.



"On the nose." The show is timing perfectly and everything is okay.



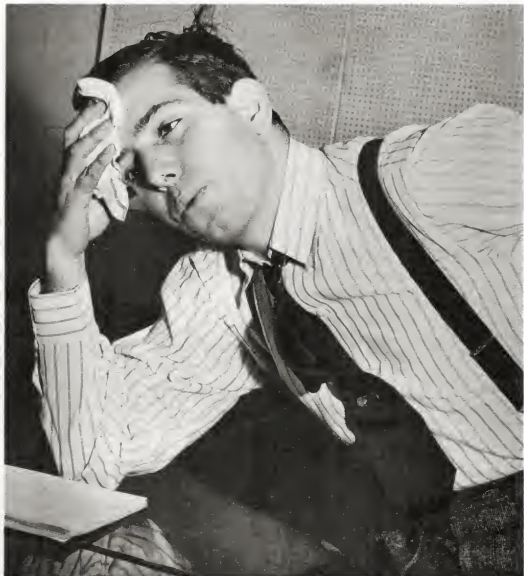
It's nearing the end and the lines are behind time. Ruthrauff wants pickup in the pace of the show.



The show is still behind and they'll have to cut some lines.



Orson Welles as The Shadow closes the program.



A close shave but they got under the wire.



Moses Faitoute's "Easy Aces" is a five-gaited thoroughbred worth a great deal of money. His favorite pal is "Mike," a mongrel.

BEHIND THE SCENES AT A HORSE SHOW

Throughout the year 160 horse shows are held in the United States. Each one marks the high point of a social season. Local newspapers print pictures of beautifully gowned society leaders and sleek, thoroughbred, blue ribbon winners. But what goes on behind the scenes where horses are groomed and cared for is more interesting. When the show is over, many stables move on to the next show, much in the manner of a circus.

Biggest of all, yet typical of every horse show is the National Horse Show of America which is held at Madison Square Garden.



"Dixie Maid" of Fair City Stable kibitzes a game of draw poker.



High-strung show horses are often soothed by the presence of some animal they have grown used to. The pets are stabled with the horses.



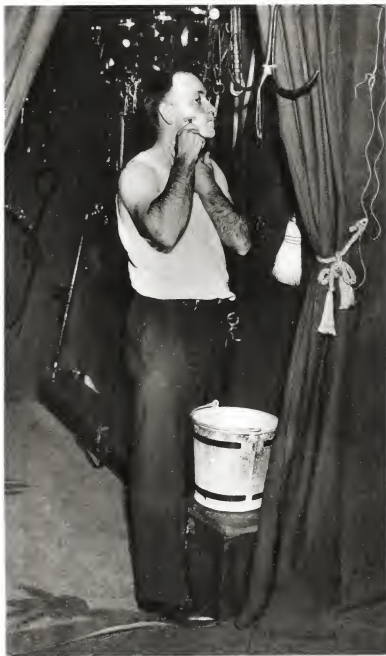
Officers put the horses through their paces in front of the crowd and receive the applause but the hard work of caring for the horses is done by buck private.



The equipment or rock room of Miss Fredricka Fry maintains its perfection only through the constant effort and attention of the handler in charge.



Two handlers of the Royal Dutch Army Team sleeping on cots just outside the stalls are wakened by Grover Wholen and his pony.



During a horse show, the men behind the scenes seldom leave their charges. They make their home in the stables.



Rene Williams and Shorty Burns shore their cot and night's sleep with the stable dog.



Reading by couples from the bottom up are Loretta Young and John Hay "Jack" Whitney, Mr. and Mrs. Dick Myers of Philadelphia, Mrs. Altemus, mother of Mrs. Whitney, and Bruce Cobot. At the right is the fine horsewoman, "Liz" Whitney. All the preparations in the stables are for the purpose of entertaining well-dressed socialites who pay fancy prices for the privilege of sitting in boxes.



Mrs. Whitney's stockman, "Dad" Clark, one of the best in the business, packs up before moving on to another show.



The New York Horse Show lasts eight days. By midnight of the last day a steady stream of horses is moving out of the Garden. Some of these are going to home stables, some are enroute to other horse shows.



In the cold November down, a blue ribbon thoroughbred says goodbye to New York.



By noon all vestiges of the show have disappeared.

ICE KNIGHT'S ARMOR

The wonder is not that hockey players are often hurt but that they are not frequently killed. Flashing skates, slashing sticks, and a flying puck . . . ice, hard wooden boards, and iron goal posts make it one of the world's most dangerous sports.

When two 180-pounders smash into each other at terrific speed, broken bones would be inevitable if players were not properly protected. This padding must be heavy yet flexible enough to allow freedom and ease of motion.



Dave "Sweeney" Schriner (white jersey), star forward on the New York Americans, was high scorer of the National Professional Hockey League in 1936 and 1937. In this, his fourth year in fast company, he is closely guarded in every game he plays.



Coming off the ice after a fast game, Schriner puts his stick in the rack before undressing. Hockey players are very particular about their pet budgeons.



Skates must be lightweight, snug-fitting, and durable. The tapes at knee and ankle hold the shinpads in place.



A layer of cotton is worn under the heavy shinguards. Strange as it may seem in a he-man sport, the players use women's garters to hold up their stockings.



Doc Bell, American trainer, yanks the dressing from a deep skate gash in Dave's leg. Shinguards protect only the front of a player's legs.



Schriner hangs up his jersey next to Chapman's and makes the lucky combination of 7-11.

Most players wear old-fashioned woolen underwear which absorbs the perspiration and warms them up quicker.



Forwards seldom use shoulder pads unless they have sore arms. Red Duttan's slogan on the blackboard means "Go out and fight but don't get in a fight."



Nothing better than a steaming hot shower to take some of the ache out of painful bruises.



Schriner's arms and shoulders are powerfully developed from whizzing the puck goalward. He has one of the fastest shots in organized hockey.



As he waits for his roommate, Alfie Moore, Schriner reads a letter from his wife who is three thousand miles away in Calgary, Alberta, Canada.

(Answers to "YOU FIGURE IT OUT")

1. "She gave him the eye."—Anita Louise
2. "Her face fell."—Carol Hughes
3. "He cleaned up in Wall Street."—Dick Powell
4. "She had him eating out of her hand."—Carol Hughes and Fred Lawrence
5. "She wore her heart on her sleeve."—Jane Wygan
6. "His ears burned."—Frank McHugh
7. "He completely lost his head."—Allen Jenkins
8. "He was tied to a woman's apron strings."—Eddie Acuff
9. "She fell for him."—Mary Maguire



After dressing, Schriner places his skates on the pile to be sharpened for the next game the Americans play.



On his way out, he stops at the office of Manager Red Dutton to pick up his railroad tickets for the next trip out of town.

SIREN OF THE NILE

The two most famous women in history are Cleopatra and Helen of Troy. Helen's was "The face that launch'd a thousand ships—" Cleopatra was queen of ancient Egypt. Shakespeare said of her, "Age cannot wither her nor custom stale her infinite variety."

Her memory has not withered and the American stage has seen all varieties of Cleopatra. "PIC" presents seventeen famous actresses who have lured and vamped defenseless Antonies into a bad case of the jitters.



MRS. HARRIET BLAND—1846

This was New York's first look at Shakespeare's famous heroine in "Antony and Cleopatra."



MME. PONISI—1850

In those days actresses dressed as if Cleopatra were an Eskimo rather than an Egyptian.



FANNY MORANT—1854

Fanny ran six nights which wasn't considered bad then but would be a flap on Broadway now.



AGNES BOOTH—1877

For \$2.00 tops, the audience saw two plays. Even in those days the "double feature" was a menace.



ROSE EYTINGE—1877

Rose spent some time in Egypt studying for the part and scored a great success. She considered it the most difficult of all Shakespeare's female roles.



MRS. J. BROWN POTTER—1889

Starting as an amateur in society theatricals, Mrs. Potter went professional to the horror of New York blueblooms.



SARAH BERNHARDT—1891

Cleopatra was a role worthy of "The Divine Sarah." Until she died at the age of 79, she reigned as queen of the stage.

"PIC" NOW ON SALE EVERY OTHER TUESDAY



LILLIE LANGTRY—1891

The famous "Jersey Lily" was a professional beauty. The ill-fated profession of acting was only a sideline with her.



BLANCHE WALSH—1900

Blanche is giving Antony the Mae West pose and come-hither glance that sent him to the cleaners—and made him love it.

FANNY DAVENPORT—1893

THIS MASSIVE CLEO BELONGED TO A FAMOUS STAGE FAMILY.



CONSTANCE COLLIER—1906

This English actress is now in the movies. Her latest role was the cracked dramatic coach in "Stage Door."



JULIA MARLOWE—1909

Marlowe and Sothern were a famous Shakespearean team. Here is the suicide scene from "Antony and Cleopatra" which they played many times.



MARGARET ANGLIN—1913

This looks pretty hammy but was acclaimed by the critics. However their applause can't keep a play alive. This one closed after three performances.



THEDA BARA—1917

They used asbestos instead of celluloid when they filmed the great vampire of the screen in her hottest role.



JANE COWL—1924

One of the really fine Cleopatras, this versatile actress is also a dramatist, having co-authored the play "Lilac Time." She was last seen on Broadway in "First Lady."



CLAUDETTE COLBERT—1934

THIS SCREEN CLEO IS GOING TO GET HER PINKIE NIPPED IF SHE ISN'T CAREFUL.



TALLULAH BANKHEAD—1937

TALLULAH'S \$120,000 SHOW FOLDED UP IN FOUR DAYS.

CREDITS

The list below indicates the sources of pictures used in this issue of "PIC". Each photograph is listed according to its position on the page reading from left to right. The numeral appearing after a source name indicates the number of successive pictures from that source.

PAGE
COVER—PARA.
2—PARA.—ACME—(3)—LUSK
3—W.W.
4—SAM ANDRE
9—WARNER BROS.
10—KEY—EUR.—INT.—KEY.
11—ACME (2)—INT.—P. I.
12—13—SAM ANDRE
14—20th CENT.—LUSK—M.G.M.—PARA.
15—CUL.—PARA.—LUSK—20th CENT.—WARNER BROS.

16—21—SAM ANDRE
22—A.D.—CUL. (2)—B.B.
23—INT.—B.B.
24—INT.—A.D. (2)
25—EUR.—B.B.—(2)—INT.
26—27—SAM ANDRE
28—30—ROLAND HARVEY
31—33—SAM ANDRE
34—A.D. (4)—CUL. (3)
35—CUL. (2)—A.D.—B.B.

The following abbreviations are used: P.I., Pictures Inc.; W.W., Wide World; INT., International; A.D., Albert Davis; U.&U., Underwood & Underwood; KEY., Keystone; EUR., European; B.B., Brown Brothers; CUL., Culver; PARA., Paramount; M.G.M., Metro-Goldwyn-Mayer; 20th CENT., 20th Century Fox.

36—CUL.—B.B.—A.D.—CUL.
37—CUL.—VAN DAMM FROM ROLAND STEEBINS
38—KHYBER FORRESTER
39—ACME
40—ACME—W.W.—KEY.—W.W.
41—W.W. (2)—INT. (2)
42—ACME (3)—U. & U.
43—W.W.—R.K.O.—LUSK
BACK COVER—SAM ANDRE

THE READER'S CAMERA CLICKS



In a harness, dancers learn in safety how to do pin-wheel somersaults. All such stunts help to keep the body limber.



To develop leg muscles, girls use a "pelvi-genu-plantar." Placing their knees against the pads, they force them apart by lowering the body.

May I submit the enclosed layout of pictures showing methods of preparing Hollywood dancers for swimming scenes? Some time ago, Eleanor Holm Jarrett had to refuse to appear in a film swimming scene because she would have lost her amateur standing. Professional dancers must be used who are specially trained for swimming.

KYBER FORRESTER

Berkeley, Calif.



The simple backward bend is an early step in the development of a strong yet supple body.

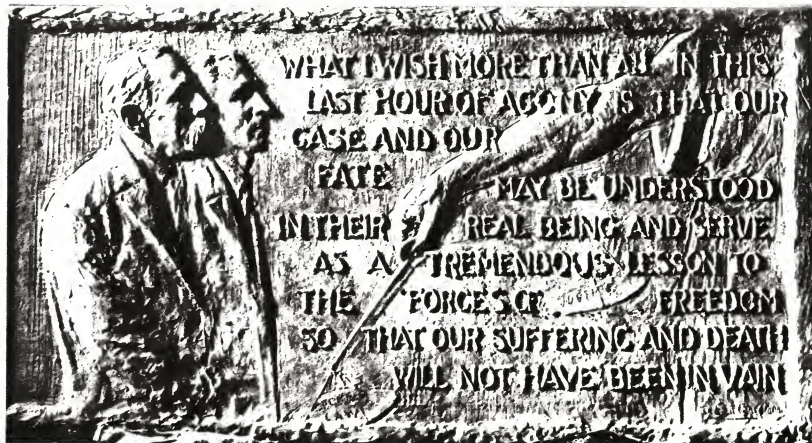


The backward leg bend is only one of many difficult feats a Hollywood dancer must master.



After a period of training, the dancers are ready to take to the water. Scenes such as the above appear a few minutes on the screen, take days to film, and cost thousands of dollars.

THE "PIC" ALBUM OF NOTORIOUS AMERICAN MURDERS



THIS TABLET, BEARING THE WORDS OF NICOLA SACCO, WRITTEN THE DAY BEFORE THE EXECUTION, HAS

BEEN OFFERED AS A MEMORIAL TO SACCO AND VANZETTI BY A GROUP WHO BELIEVE THEM MARTYRS.

No. IV The Trial and Execution of Sacco and Vanzetti



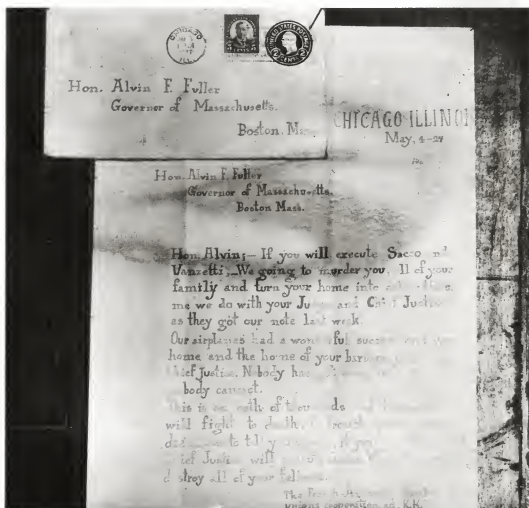
On the afternoon of April 15, 1920, the paymaster of a South Braintree, Mass., shoe factory and his armed guard drove to the bank and withdrew the weekly payroll. They returned safely to the plant (above) with about \$5,000 in cash. As they left their car, a large black sedan pulled up and two dark "Italian-looking" men got out, drew guns and, without warning, shot down both factory employees. The bandits escaped with the payroll and the victims died without identifying their attackers. The police had little to go on. A few persons had witnessed the crime from upper windows but their impressions were vague.



On the evening of May 5, however, the wife of a Westbridge garage owner reported that four Italians answering the general description of the killers had called for a car which was not ready. Detectives traced two of the party to an interurban station and arrested Nicola Sacco and Bartolomea Vanzetti. Both men were carrying guns when captured.



The trial opened at the end of May in the court of Judge Webster B. Thayer. More than 800 persons were examined before a jury could be selected. The defendants were found guilty of murder in the first degree.



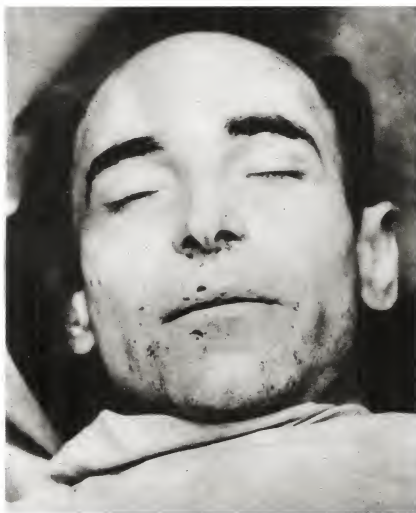
The forty-five days of the trial were marked by bitter clashes between the defense and the bench. Charges of prejudice were made and many persons believe that Sacco and Vanzetti were being tried, not as murderers, but as radicals. They were ardent anarchists. Feeling ran high on both sides and many officials received threatening letters like the one above.



Appeal after appeal was made but in all cases the decision of the first court was upheld. Finally, the execution was set for July 10, 1927, but Vanzetti worked out a lengthy petition reviewing the case and sent it to the Governor, Alvan T. Fuller of Mass. (above).



The executive accepted the document and agreed to investigate the case. He appointed a special board made up of President Lowell of Harvard, President Stratton of M. I. T. and a former judge, Robert Grant. They examined the evidence and reported back to the Governor that the trial had been completely fair.



Nicola Sacco (above) had produced a clerk from the Italian Consulate in Boston who swore he was at the office trying to get a passport at the hour of the Braintree murder. Vanzetti (right) was supported by twenty witnesses in his statement that he was peddling fish in another part of the city.



On two occasions the defense appealed to the Supreme Court for a review, but were twice turned down. August 23, 1927, the condemned men, prisoners for seven long years, went to the chair. The end had come for Sacco and Vanzetti but the storm of protest which was raised has lasted to the present day.



Sacco-Vanzetti sympathizers often turned to violence. Judge Thayer's home (above) was bombed. The Judge escaped unharmed but his wife and maid were injured.



After the execution, the bodies were cremated and the ashes used as propaganda at mass meetings in this country and in Europe. The undertaker (above) holds the copper urns in which the ashes were carried.



French radicals in particular were aroused over the case. Here a Parisian crowd greets the sister of Vanzetti shortly before the execution. During the trouble the American Legation was guarded by French troops.



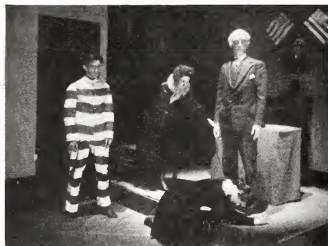
Even the staid British public became violently interested in the fate of the men. At a Communist rally in London's Trafalgar Square (above) speakers advocated a general strike as a means of freeing the prisoners. Later in the program an American flag was torn to pieces by the crowd and stomped under foot.



For American radicals, the execution offered a rare opportunity for demonstration. Meetings like the one above were held throughout the country.



The case has not been forgotten. Maxwell Anderson's play, "Winterset," which was produced last year, is said to dramatize the tragedy of the life of Sacco's son who was fourteen at the time of his father's death. Above is a scene from the movie version with Burgess Meredith and Margo in the leading roles.



The World Press was filled with editorial opinion on both sides of the controversy. Even the theater was affected. Above is a scene from a German play, "Sacco and Vanzetti," which made a hit at the Gotham National Theater.

SUBSCRIBE HERE

Enclosed is a \$1 check, money order or dollar bill, for which send 12 issues of "PIC" to me at this address:

NAME

STREET

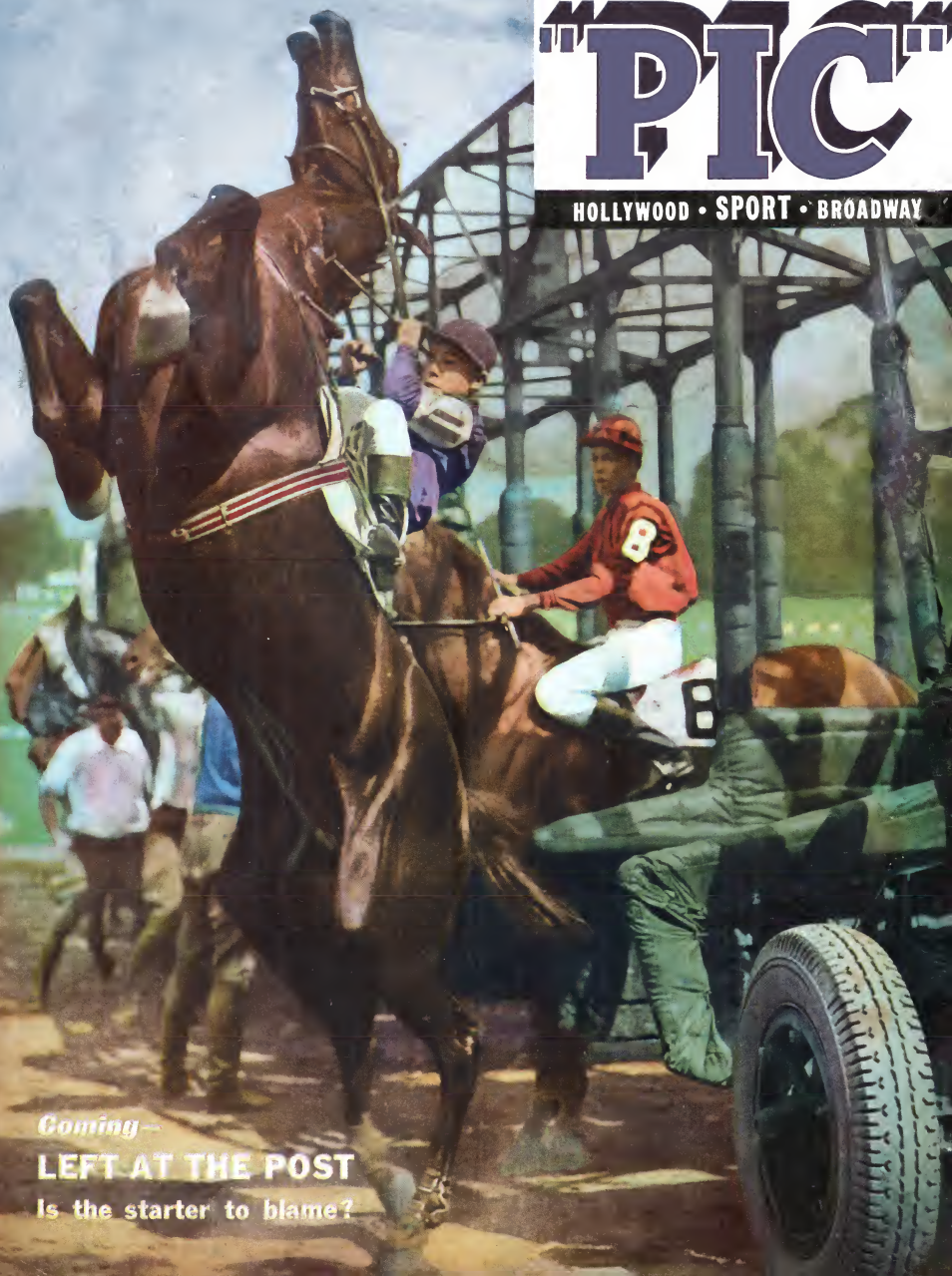
TOWN

STATE

Mail this coupon and \$1 to "PIC", 79 Seventh Avenue, New York, N. Y. Your postman will deliver the next 12 issues of "PIC" to your door.

"PIC"

HOLLYWOOD • SPORT • BROADWAY



Coming—

LEFT AT THE POST

Is the starter to blame?